

10
TEODOLINDA,

A NEW

Teodolinda
SERIOUS OPERA,

In TWO ACTS,

As performed at the

King's Theatre in the Haymarket.

THE MUSIC

BY SEVERAL EMINENT COMPOSERS,

Under the Direction of

SIGNOR FEDERICI.

L O N D O N:

PRINTED BY J. HAMMOND, NO. 12, ST. MARTIN'S LANE,
NEAR CHARING CROSS.

[PRICE ONE SHILLING AND SIXPENCE.]

Dramatis Personæ.

THEODOLINDA, Queen of the Lombards, and
 Wife of - - - *Madam Mara.*

AGILULPHUS, Duke of Turin - - *Signor Domenico Bruni.*

MINULPHUS, a Duke, and a Rival of
 Agilulphus - - - *Mr. Kelly.*

RODWALDUS, likewise a Duke, friend to
 Agilulphus, and in love with - - *Signor Carlo Rovedino.*

HERMELLINDA, a Princess, secretly in
 love with Agilulphus - - *Signora Marianna Belloli.*

ASPRANDES, Captain of the Guards, friend
 to Minulph, and in love with Hermellinda *Signor Garelli.*

Dukes of Lombardy.
 Grandees of Turin.
 Guards and other Soldiers.

Ballet Master, Mons. NOVERRE.

Principal Dancers.

Mons. Nivelon,	Mdlle Millard,
Mons. Favre Gardel,	Mdlle Hilligsberg.
Mons. D' Egville,	

Painter and Machinist, *Signor Gaetano Marinari*
 Inventor of the Dresses, *Signor Sestini.*



A R G U M E N T.

IT is a well known Story related by several Authors, though contradicted by some, and especially by Baronius, that while Narses the famous Eunuch successor to Belisarius, commanded the Armies of Justinian in Italy, the Empress Sophia, out of a personal pique sent him a most insulting message, to quit the Sword; and to lay hold of the Distaff, reflecting on his effeminate condition; to this taunting reproach he boldly answered, that since the Empress had been pleased to appoint him that task, he would obey her, and spin her such a Thread, as she should not easily untwine. Upon which, he invited Alboin King or Chief of a great number of Barbarians to invade the North of Italy, which then went under the name of Gallia Cisalpina. These Barbarians came originally from Scandinavia, Pomerania, and some other more Northern provinces in Germany. They reached Italy in 568, and were at first called Vinuli, but afterwards the Italians gave them the name of Lombards, Langolardi, or Langobardi, because of the long Partisians or Halbards they used for their arms.— Thus was established the Kingdom of Lombardy, which continued under twenty one Princes till 774, in all 206 Years. Among these Princes who reigned in Lombardy there was one Atherib, who married Theodelinda Daughter of Garibald King of Bavaria. Being poisoned at a public feast, his widow ascended the Throne, but the turbulent disposition, and treacherable practices of some of the Nobles, obliged her to share the Crown with Agilulphus Duke of Turin, whom she had already declared partner of her heart by a second marriage. This choice and resolution of Theodelinda met with the universal approbation of the people owing to the conspicuous virtues for which Agilulphus was renowned; yet Minulphus one of the Princes of the Blood, and a secret Rival of the new King in love as well as in power, imagined a most atrocious calamity to serve his sinister purposes: charging him with having poisoned the Cup, in which Theodelinda was to drink after taking the usual solemn oath at her inauguration. To give a plausible colour to his charge, he endeavoured to persuade the Queen that Agilulphus having a strong attachment for Hermelinda a young Princess, wished for an opportunity of giving her his hand, and of placing her on the Throne; at first the assertions of Minulphus made some impression on the mind of Theodelinda, but not being supported by any proof, they could not alter the high opinion she had entertained of her husband's fidelity. She therefore assured Agilulphus that far from crediting the accusation, she would punish Minulphus with death for having invented such infamous falsity. The King however considering the bare suspicion of a crime an intolerable stain for a person of his exalted honour, appealed to the judgment of Heaven in a single Combat, and having killed his accuser, his innocence was set in a conspicuous light according to the superstition of those days.

A T T O I.

S C E N A I.

Atrio. Asprando e Rodolfo.

Asp. SIGNOR, di lieto annunzio
Apportator io giungo. La Regina
Sarà fra pochi istanti in queste arene.
Rod. Queste sponde più amene
Renderà lo splendor de' suoi bei lumj;
Asp. E' ver ch' essa desia
Dividere lo scettro
Con lo sposo Agilulfo;
Rod. E' vero, e sol per questo
Viene la regal Donna;
Nè v' ha chi oppor si possa alle sue brame;
E già i Principi tutti
Umili d' Agilulfo al regio piede
Sono pronti a giurar ossequio e fede.
Dello splendor del Trono
Degni i suoi pregi sono;
Sul labbro mio tu senti
Gli accenti d' ogni cor.
Ciascun per Re l' acclama,
Ciascun l' onora e l' ama,
Ciascun d' offrir gli chiede
Di fede il bel candor.

(parie)

S C E N A II.

Minolfi ed Asprando.

Min. Dunque amico sicura
Di questo cor è la fatal sventura,
E ho da veder sul soglio
Del mio rivale il forsennato orgoglio?
Asp. Signor finger conviene, argine vano
E' 'l tuo volere al popolar desjo,
Ed ai voti de' Grandi.

ACT I.

SCENE I.

Porticoes.

Asprandus and Rodwald.

ASP MY Lord, I bring such tidings, as must make you glad; our august Queen will shortly reach this place.

ROD Thank Heaven! the cheering rays of the golden sun cannot give our hearts more joy, nor reflect more lustre on this land than the presence of her looks, and the splendor of her bewitching charms.

ASP Is the report true, that she intends to confer the Crown on her husband Agilulphus?

ROD It is so, and for no other reason the royal fair comes among us: nor will she find any opposition to her intent; for I see, that the leaders of the people vie with each other to give substantial proofs of their loyalty, and are ready to swear allegiance to Agilulphus our new sovereign.

In him we are sure to find the greatest blessing Heaven bestows on mortals, a good a worthy King—wife, merciful, and brave, of virtue, learning and of arts the patron, studious his country's interest to know and active to pursue it—just to his word, courteous, familiar to his people's view, hope of the oppressed, and dread of the oppressor—the public father.

[*exit*]

SCENE II.

Minulphus, and Asprandus.

MIN Alas! my friend, the hopes of my soul are all vanished, and our misery is complete. My Rival is raised to the Throne.

ASP My Lord, sure you are not unskilled in the arts of courtiers, and must know how to counterfeit your looks and to conceal your inward purposes. At present the tide of opposition is too furious for us to think of resisting it. There is not one single voice to support your wishes; the public opinion is entirely against you. The nobles as well as the people are all your enemies.

MIN Shall then Agilulphus triumph in my spoils !
 shall then my cursed rival clasp my treasure in his arms !
 oh the pain of pains ! methinks I see him play round
 the lovely waist for which I die : that thought has fixed
 a scorpion in my heart. [exit

ASP I shall ever use my utmost endeavours to promote the success of his intent ; for my fortune sticks to him while he is buffeting the billows of adversity ; if he sinks, I must perish.

I professed myself his friend when
 the skies were clear, in the unruffled
 moments of his life ; nor shall I ever
 be so base as to desert him in the
 stormy hour of adversity. exit

S C E N E III.

A large square, with a prospect of the City of Turin, and a Throne on one side. While a grand symphony is playing, the royal guards draw up, and form themselves around. Then come Agilulphus, Hermellinda, Mipulphus, Rodwald, Asprandus, & other Grandees all assembled to receive Theodelinda : who appears on a car, preceded by soldiers and attendants ; after the march, the Queen ascends the Throne.

THEO Noble Princes, brave Warriors, and you all faithful and beloved subjects attend ; you raised me to the Throne of Italy, and it is the duty of my royal gratitude to repay the gift. Your happiness therefore ever shall be the chief object of my cares. I gave my hand to the noble Agilulphus, and his splendid virtues led you to approve of my choice ; now I think it proper to share with him my royal dignity. Your consent you cannot refuse if you wish to enjoy a never failing prosperity—for it is impossible for you to have a worthier King—honor and glory have always been his aim—though he often faced all the dangers which furious war wears in its bloody front, yet he means to fix his name by peace, justice, and mercy, and to raise his trophies on the blessings of mankind.

AGI It is only by following the noble example of thy royal virtues O Queen, that I can justify thy generous and unbounded encomiums.

HER (O excess of love !)

MIN. (O Jealousy)

THEO Thou hast too long possessed the command of my heart to be my subject : I am therefore obliged to raise thee to the throne.

Min. Io d' Agilulfo tributario! A lui
Ceder dovrò la bella
Fiamma che 'l sen m' accende!
Ah non son vile a segno
Di abbandonar insieme e amor e Regno. *(parte)*

App. Tutte le cure mie
Impiegare vogl'io
Affin ch' egli ottener possa 'l suo intento;
Dipende il mio destin da quest' evento.
Lo seguitai fedele
Quand' era il Ciel sereno;
Alle tempeste in seno
Vo' seguirlo ancor. *(parte.)*

S C E N A III.

*Piazza spaziosa, con veduta della Città di Torino.
Trono da un lato. Al suono di maestosa sinfonia, si avan-
zano le guardie Reali, e si dispongono intorno. Succedono
quindi Agilulfo, Ermellinda, Minolfi, Rodolfo, As-
prando, e altri Grandi, tutti raccolti per ricevere Teo-
delinda, la quale comparisce sopra un carro, preceduta da
truppe Lombardo, e dal Nobile suo corteggio e dopo la mar-
cia ascende in Trono.*

Teo. Prenci, popoli, schiere
Delle mie cure illustri oggetti, udite.
Questi dell' alma mia sinceri sensi
A voi come conviensi,
Alla nobil fidanza, onde in mia mano
Dell' Italico Regno
Lasciaste il freno, e libera la scelta
D' uno sposo, e d' un Re, di questo core
Al comun bene inteso, ad ogni prova
I grati sensi replicar mi giova.
L' Eroe ch' io scelsi al Longobardo nome
Gloria ed onore in poche lune accrebbe,
E 'l soglio a lui maggior forse non ebbe.

Agì. Di tue virtùdi al raggio Augusta sposa
Il mio valor farsi maggiore intesi,
Anzi me stesso a superare appresi.

Erm. (Che bell' amor.) *Min.* (Che gelosia!)

Teo. Del Trono
Non men che del mio cor l' arbitro sei,
E se piace agli Dei.
Tu meco hai da regnar. *Rod.* Alla tua scelta

Ognun fa plauso. *Min.* Ed io
A secondar m' affretto il tuo desio.

Teo. M' è nota del tuo core
La fedeltà. *Erm.* Non isdegnar Regina
Anche gli omaggi miei: a' pregi tuoi
Conforme è ben chi teco
Al talamo chiamasti, ed all' Impero
Del più costante amor esempio vero. (*con ironia.*)

Agi. (Intendo: E' quella lode
Al rimprovero unita.)

Erm. (Bella speranza mia fosti tradita.)

Teo. De' sudditi sul labbro
Questi epressi per te sinceri sensi (*scendendo dal Trono*)
No, spiegar non poss'io
Quanto sien dolci e cari

Agi. All' amante mio cor bell' idol mio.
Ogni omaggio, ogni applauso
De' popoli fedeli, idolo amato
Perchè comun con te, solo m' è grato.

Min. (L' ira, il livor m' opprime—)

Teo. Poichè i raccolti duci
Al mio sposo, al Re loro, ed a me stessa
Prestano omaggio e fè, lieta la sorte
Dell' Itale contrade
A vicenda farem. Sopra il cor nostro
Voi potrete regnar, e noi sul vostro.

Cessin le lagrime,

Trionfi amore

Già freno i palpiti

Di questo core.

Momenti amabili

Lieti godrete

Con la vittoria

Del caro sposo

Pace e riposo

Avrete ognor.

(*partono tutti, eccetto Ermellinda.*)

S C E N A IV.

Ermellinda sola.

Quanto è difficil mai d'un primo affetto
Tutto spegner l' ardor! Ah! poich' io perdo
L' adorato mio bene,
Perchè non sciogli amor le mie catene.
Perchè si barbaro
Fra tante pene

ROB Thy resolution is sanctified by the general voice of the people.

MEN Madam, you may join my suffrage to the votes of your faithful subjects.

THEO My Lord, I am too well convinced of your loyalty.

HER Permit me Madam, to do likewise my humble homage to your Majesty. I cannot but concur in the general joy, and congratulate the exaltation of your worthy consort. The fidelity of his love well deserves the glorious reward bestowed on him. *[ironically]*

AGI (I am not the dupe of her praise; I know that she means it as a bitter reproach.)

HER (Alas! all my hopes have been deluded.)

THEO The loyal sentiments, with which thy virtues O beloved Agilulphus have justly been honored, fill my heart with unutterable joy. *(descends the throne)*

AGI My peace, my glory, all my felicity springs from thy heart alone, and there it centers.

MEN (I feel a thousand tortures in my breast.)

THEO Since then our generous subjects have settled our happiness, we shall join our cares to establish their own; while we govern others, shall not forget to rule ourselves: to guard the rights and liberties of our dear people shall be our highest aim.

What is there more to wish? fortune can find no flaw in such a glut of happiness to let one misery in—let then all sorrows be still; this fortunate union secures the peace and the prosperity of all Italy, and bids all our hours be joyful.

[exunt all but Hermellinda]

S C E N E IV.

Hermellinda alone.

The first impression of love is often a congenial sympathy which never can be effaced—O tyrant love! since thou hast deprived me of the object of my affections, why dost thou not break my chains?

O love! O cursed boy! why dost thou torment me thus? thou ragest

B

with

with thy fires within my breast,
while the heart of my beloved ob-
ject is as inaccessible and cold as the
proud tops of those aspiring hills
whose heads are wrapt in everlasting
snow.

[exit]

S C E N E V.

Porticoes. Agilulphus and attendants, then Asprandus.

ACI I find that some perfidious traitors begin to un-
mask—but I hope that the rectitude of my conduct will
disappoint their malice—let them do their worst, I know
how to defend my rights. Envy is a fiend more tortu-
red than torturing; she never fails to fix her stings into
her own bosom. What tidings Asprandus?

ASP My Lord; the Queen desires your attendance,
the chiefs being all assembled for the purpose of confirm-
ing your royal dignity.

ACI Well, I shall join her, though I must confess
to thee, that I am not much proud of the vain distinc-
tion of my exalted state—

What is a king? a man condemned to bear,

The public burthen of the nation's care;

No dignity can shield our souls from woe—the dazzling
splendor of the throne does not make me blind to the
numberless dangers and cares that surround it. I accept
the Crown merely to gratify the wishes of the Queen.
When she gave me her heart, she made me supremely
blest, and nothing can ever add to my felicity.

I can boast of royal ancestors, but I
am above descent. The laurels with
which Heaven has so often adorned
my brows are the best ground of my
ambition. Yet, since the Queen has
been pleased to confer on me the
Crown, I think myself bound to
maintain my right, though I ever
shall consider myself as her subject;
her glory and her happiness shall be
the constant objects of my care, and
my sword shall be ready at all times
to shield her against the attacks of
any presumptuous foe.

[exunt]

S C E N E VI.

*A Hall with festal lights hung out. A magnificent table
spread with various golden urns, and seats.*

Rodwald, Minulphus, and Guards.

ROD The Queen to solemnize the election of the

[II]

Priva dell' unico
Mio caro Bene
Fra smanie e palpiti
Mi tienr Amor?
Oppressa è l' anima
Dal tuo furore
Ah perchè misera
Vuoi farmi ognor.

(parte.)

S C E N A V.

Airio. Agilulfo, e seguito, indi Asprando.

Agi. S' invidia la mia sorte, eppur del Regno
Cercai finor di non mostrarmi indegno;
Ma congiuri che vuol: ho cor bastante
De' miei nemici a rintuzzar l' orgoglio,
E a confermar i miei diritti al soglio.
Cosa mai rechi Asprando? *App.* La Regina
Ti chiama, uniti i duci
Alla mensa regal la nobil scelta
Debbono confermar. *Agi.* A lei m' affretto;
Ma non creder che sia
La gloria di regnar, nell' alma mia
Lo stimolo maggior: i di lei voti
Sol di compir io bramo;
La mia felicità pervenne al colmo
Senza l' onor del Trono,
Quando del suo bel cor mi fece il dono.

Crebbi alla gloria in seno,
Nacqui all' onor del Trono,
Note le palme sono
Che 'l Cielo a me donò.

Ma l' soglio aver io voglia
Sol per portar catene;
Soggetto al caro Bene,
Fedele ognor sarò.

E se qualch' alma audace
Contrasto a lei i' impero,
L' empio nemico altero
Impallidir farò.

(partono)

S C E N A VI.

Sala illuminata.

Gran Mensa imbandita, con diversi vasi d'oro e sedili.

Rodoaldo, Minolfi, e Guardie.

Rod. Al confermato Re vuol la regina
L' offerta della tazza

Replicar. *Min.* Ah d'autari
 L' infelice destino
 Tu rammentar mi fai. *Rod.* Or non è tempo
 Di rammentar sventure.
 Ma tu mesto mi sembri, e perchè mai
 Prence volgi inquieti intorno i rai?
 Della Regina forse
 La scelta a te non piace?
 Spiegati, parla. *Min.* Oh Dio!
 Deh lasciami tacer——Quando saprai——
 Basta——quelli che credi
 Della virtude amici,
 Forse son traditor. *Rod.* Stelle! che dici?
 Chi mai nudrir nell' alma
 Può sì funesto orgoglio,
 Ch' osi oltraggiar il successor del soglio.
Min. Un bellicoso ardor spesso il periglio
 Non ravvisa e non sente,
 E sprezza il più feroce, e 'l più potente.
 Guerrier avvezzo in campo
 Di sento spade al lampo,
 Se un' alma vil rimira
 Non si commove all' ira
 Nell'agitato cor.
 Ma se venir si vede
 Fiero nemico in faccia,
 L' assale e lo minaccia,
 Perchè sol quello crede
 Degno del suo furor.

(parte.)

Rod. I suoi confusi accenti
 Empiono di sospetto il mio pensiero;
 Ah forse qui si aggira
 Qualche furia d' averno a noi d' intorno
 Per turbare il seren di questo giorno.

(parte.)

S C E N A VII.

Teodolinda, Agilulfo, ed Ermellinda, con seguito, indi
 Minolfi, e Rodoaldo.

Teo. Dunque il comun consenso ha già nel regno
 Confermato Agilulfo——A lieta mensa
 Siedano i duci A me la tazza. Altróve, (*ad Agil.*
 Se già mio sposo, adesso
 Col voto universal, tra queste mura
 Ti saluto mio Re. Dal labbro mio
 Passi la tazza al tuo. Quindi s' impari,
 Che avviva un' alma sola i nostri petti;

King intends to perform the ceremony of the cup, that is to renew the oath she took at her inauguration.

MIN You know that in this very ceremony her first husband Antarith was treacherously poisoned.

ROD This is not time to think of grief and misfortunes : but my Prince why so pensive and dejected ? perhaps you have some objection to the Queen's choice ; confess the truth, open your heart to me.

MIN Alas ! let me be silent—Were I to speak—but I shall content myself with observing that under fair pretence of friendly ends, many artful wretches know how to wind themselves into the feeble mind of easy woman, and hug her into snares.

ROD What can be your meaning, My Lord ? you seem to apprehend some fatal conspiracy ; but the people's loyalty is so firmly rooted, that no traitor however daring will ever think of rising against the throne.

MIN There is a martial boldness, that spurns at the most evident danger, and the greatest obstacles serve only to entice it.

The valiant soldier inured to the clash of arms, who often urg'd his soul in fighting fields to war, does not feel any emotion of anger when he sees a mean despicable enemy ; but let him meet with a ferocious intrepid foe, then his heart swells with tremendous rage, because he thinks him an object worthy of his fury.

(exit

ROD His ambiguous words perplex my thoughts, and fill my mind with suspicion ; I much fear that some infernal fiend has intruded upon us for the invidious purpose of poisoning our joys.

(exit

S C E N E VII.

Theodolinda, Agilulphus, and Hermellinda with attendants, then Minulphus, and Rodwald.

THEO Now the election of the king is sanctified by the unanimous suffrages of the people—Let my noble chiefs sit at the royal table—give me the cup—O Agilulphus, I already declared thee my husband, and now I proclaim thee my sovereign—thou shalt taste this cup with me, as a token of the indivisible union of our hearts.

MIN Forbear O Queen thy death lurks in that cup.

THEO What dost thou say ? (on the point of Drinking

MIN There is poison in that cup.

THEO O ye gods ! what do I hear ?

(throws down the cup and all rise with marks of astonishment.)

AGI O atrocious perfidiousness !

HER O criminal attempt !

ROD O dreadful treachery !

THEO Who can be the author ?

MIN The traitor is well known to me, I do not chuse to point him out now, but I shall soon make a full discovery. *(exit)*

HER O Queen ! ROD. My Lord.

HER O dreadful event !

THEO Leave me. AGI Depart,

HER An universal horror chills my very heart.

ROD I tremble. *[exunt Herm. and Rod. with attendants]*

S C E N E VIII.

Theodolinda and Agilulphus.

THEO My heart sinks in me.

AGI Confusion hangs on my fainting vitals.

THEO Dear consort ; AGI. My adored Queen !

THEO My astonishment has almost deprived me of my senses.

AGI O heaven ! is this then the loyalty of our subjects !

THEO Did ever my conduct deserve such infamous conspiracy !

AGI Let the traitors rather cut off mine own life, but the days of Theodolinda are too precious,

THEO Ah no, the days of Agilulphus are much more precious than mine.

AGI O ye gracious powers ! defend my Queen.

THEO O ye superior beings protect my husband, and my king. AGI. Ah, if the anger of fate—

THEO If the frowns of destiny—

2 Must fall on one of us, O hear me, ye eternal powers, accept my life for your victim, but spare the days of the dear partner of my heart.

AGI My love, my darling I grieve but for thy sake, unutterable sorrow swells my breast.

THEO Soul of my soul, I am distracted with ungovernable woe, but it is only thy own danger that fill my heart with terror.

AGI Ah dear partner of my soul, let not such storm of passion shake thy tender bosom.

THEO Ah, do not mind my sorrow, take comfort for thyself. 2 Never did my heart feel such anguishing tortures.

O cruel destiny ! O horrid danger ! O unfortunate love.

End of the First Act.

Che comuni gli affetti

Saranno nell' auversa e lieta sorte. *(in atto di bere)*

Min. Ferma o Regina, o beverai la morte.

Teo. Perchè? *Min.* Quello è velen. *Teo.* Numi!
che sento!

Agi. Oh perfidia! *Erm.* Oh delitto! *Rod.* Oh tra-
dimento. *[getta la tazza, e si alzano tutti]*

Teo. Qual empio cor? *Min.* Tra questi *(pieni di stupore)*
Vassalli tuoi il reo non v' è, nè deggio
Il delitto svelar in questo loco,
Tutto saprai fra poco. *(parte)*

Erm. Regina. *Rod.* Mio Signor. *Erm.* A tal estremo

Teo. Lasciatemi. *Agi.* Partite— *Erm.* Io gelo.

Rod. Io tremo. *(partono Erm. e Rod. coi grandi)*

S C E N A VIII.

Theodoilinda ed Agilulfo.

Teo. Che spauento! *Agi.* Cbe orror! *Teo.* Sposo!

Agi. Consorte

Teo. Mi oppresse il colpo a segno,
Che più sensi non ho. *Agi.* Quel strano eccesso!

O Ciel! E' questa dunque

La fe che mi si giura? *Teo.* E quando mai

Tant' odio meritai? *Agi.* Della mia sposa

Insidiare i bei giorni. *Teo.* All' idol mio

La morte preparar? *Agi.* Stelle pietose!

Conservati il mio ben. *Teo.* Il mio tesoro

Difendetemi o Numi!

Agi. Ah! se qualche sventura—

Teo. Se qualche reo destino—

a 2 Sì prepara nel Ciel, io v' offro o Dei!

Per l' amato mio sposo i giorni miei.

Agi. Ma sento il cor dividere

Per te bell' idol mio

Dal più crudel dolor.

Teo. Ah, che non so resistere

Al fier tormento, oh Dio!

Per te mio dolce amor.

Agi. Ma frena il pianto o cara.

Teo. Ma tergi quel tuo ciglio:

a 2 Affanno più tiranno

No, non provai finor.

Che fiera sorte amara!

Che barbaro periglio!

Che sventurato amor.

(partono)

Fine dell' Atto Primo.

A T T O II.

S C E N A I.

Atrio. Teodolinda sola.

DUNQUE Agilulfo è il reo !
 L' assicura Minolfi : ingrato ! oh Dei !
 E' questo il premio degli affetti miei !
 O deluso mio amor ! che far mai deggio !
 I miei giorni lasciar dovrò in periglio,
 Oppure colla morte.
 Punirè il traditor ? Oh fiero estremo
 Egualmente crudel — Ah sull' indegno
 D' un' anima tradita
 Cada tutto il furor — Mora — ma poi
 Se reo non fosse — Oh corae tremo — oh come
 E' in tumulto il mio cor ! — Dovunque volgo
 Atterrita lo sguardo ah ! mi si affaccia
 Un destino crudel che mi minaccia.
 Tra mille affanni io sento
 L' alma agitata in seno ;
 E 'l fiero mio tormento
 Mi porta a delirar.
 Passo di pena in pena,
 Quella succede a questa ;
 La sorte mia funesta
 Sempre mi fa tremar. *(parte)*

S C E N A II.

Ermellinda ed Agilulfo.

Erm. Salvati prence, fuggi.
Agil. Principessa che dici ?
Erm. So che per amor mio
 Avvelenasti il nappo, e che 'l desio
 Sol di Regnar ti rese in apparenza
 A me infedele. *Agil.* Come tu vaneggi.
Erm. Non vaneggio, Minolfi
 Scoperto alla Regina ha 'l tuo disegno,
 Ed il real suo sdegno
 Giurato ha la tua morte.

A C T II.

S C E N E I.

*Porticoes.**Theodolinda alone.*

Agilulphus the base contriver of my death ! impossible ! and yet Minulphus positively charges him as guilty of the late horrid attempt—O monster of ingratitude ! is this the reward of my tender affections !—O my deluded love ! what can I do ? shall I linger out a wretched life surrounded with insidious plots, and endless dangers, or shall I cut off all my fears and my misery with the traitor's head ! O cruel alternative ! yes, I will shut my ears to the voice of mercy, and the cries of love ! the villain shall die—but still I have no certain proof of his guilt ! distracting thought ! I feel a conflict in my mind far more cruel than the agonies of death—no rest, no peace, no hope of comfort I can see, black despair pursues me wheresoever I go.

Tempests and whirlwinds through my bosom move, and my heart is breaking—there is a stupid weight upon my senses—a crowd of anguishing thoughts have stormed my mind. *(exit)*

S C E N E II.

Hermellinda and Agilulphus.

HER My Prince think of thy safety, fly from this place. AGI. What do you say O Princess ?

HER I know that you poisoned the cup for my sake, and am now convinced that you wedded Theodolinda only to get possession of the Crown.

C

AGI Are you delirious?

HER Why delirious? your design is well known, Minulphus has discovered it to the Queen, and her royal indignation has pronounced against you the punishment of death.

AGI What do I hear? O ye cruel stars! is then the audaciousness of the perfidious Minulphus so unbounded? HER. How so? is the accusation unfounded?

AGI Can you think me a traitor? O heaven! is it possible for me to betray the source of all my joys, the light of my soul, the divinity of my heart?

HER Then you do not love me? (O torturing jealousy!)

AGI My Princess, I scorn to deceive you—you do not possess my affections, and never did—the very first instant I saw the lovely Queen, her charms conquered all my desires, and she has ever since reigned in my heart the sole object of my tenderness and adoration; O she is dearer to my soul than the vital air I breathe; nor think that I mistake the flame of ambition for the fires of love. If an humble cottage had been the lot of Théodolinda, I should have descended the Throne, had that been required for the union of our hearts.

The God of love shot all his fires

Into my soul, and set no bound

To my sincere and firm desires;

More tenderness was never found.

Let fate in anger strike a blow,

Let stars disdainful frown on me;

Amidst the agonies of woe

For ever faithful I shall be.

If the affections she has shown,

(O pain of pains :) are now forgot;

Then all my hopes of bliss are gone,

And black despair shall be my lot.

How much I love, my vouchers are

The conscious rulers of the sky,

For her I breathe the vital air,

And for her sake I'm proud to die.

[exit

HER My affections are very ill placed indeed I only strive to embrace a visionary joy, I must turn my thoughts to another object.

[exit

S C E N E III.

A peristyle in the royal palace. Minulphus and Asprandus with soldiers, then Rodwald with other soldiers, afterwards Agilulphus with his guards.

MIN Brave Warriors, the perfidious wretch, who

Agil. Che cosa ascolto ! O stelle !
E l' iniquo Minolfi ha tanto ardire ?

Erm. Come ! tu 'l reo non sei ?

Agil. Io reo di tradimento
Verso colei che adoro,
Ch' è l' unico mio bene, il mio tesoro,
Il mio Nume, il mio sol, l' anima mia !
Erm. Dunque tu me non ami ? (Oh gelosia !)

Agil. Lusingar non ti voglio :
Principessa non t' amo, e non t' amai :
Alla diletta sposa
Tutti gli affetti miei dal primo istante
Ch' io vidi il suo sembiante,
Tutto il mio cor donai ;
E a tal accesso giunge l' amor mio,
Che se la sorte avesse
In vece della Reggia
Data all' amato Bene una capanna,
Disprezzando ogni fasto, ed ogni orgoglio
Per lei contento io scenderei dal soglio.

Costante è la fiamma
Che avvampà il mio petto ;
Più tenero affetto
Serbar non si può.
Sia 'l fato crudele,
Sien gli Astri tiranni,
Tra barbari affanni
Fedel io sarò.
Se perdo il mio amore,
Che abisso di pene !
Io perdo ogni bene,
Che mai far potrò ?
Ch' io sol per lei vivo
Lo sanno gli Dei ;
Morire per lei
Ancor io saprò.

Erm. Deluso è l' affetto,

E pensare fa d' uopo ad altro oggetto.

(parte

(parte

S C E N A III.

Gran Colonnato nel Cortile della Reggia.

*Minolfi ed Asprando con soldati : indi Rodoaldo con altri
soldati, poscia Agilulfo con le sue guardie.*

Min. Guerrieri, è noto a voi della sovrana
L' insidiator. Se fede a lei serbate,
L' alto misfatto a vendicar volate :

- Mora Agilulfo. *Rod.* Olà, chi queste ardisce
Proferir empie voci. Io di quel prence
Il difensor sarò. *Min.* Difender vuoi
Un traditor? *Rod.* Il traditor tu sei.
- Min.* Così ardisce insultarmi?
All' armi o fidi miei. *Rod.* Compagni all' armi.
(*Si combatte finchè giunge Agil.*)
- Agil.* Fermatevi— *Asp.* Che incontro! *Min.* Oh
Numi! *Rod.* Il ferro
Signor in tua difesa
Snudai. *Agil.* Che ascolto? *Min.* Io voglio
La Regina salvar, d' un tradimento
Vendicarla o morir. *Agil.* Ah mentitore,
Non troverai riparo
Contro 'l giusto furor di quest' acciaio.
- Min.* O sventurato istante!
Abbandonato io son. *Agil.* Cedimi il ferro
- Min.* Ah mi tradisce il fato.
[*si combatte di nuovo. Agilulfo con le sue guardie si unisce a*
Rod. ed assale Min. e i suoi seguaci, i quali dopo aver com-
battuto qualche tempo cedono e fuggono. Agil. disarmo Min.
e Rod. Aspr. e Min. è incatenato.
- Agil.* Di catene sia cinto
L' empio fellone indegno, e nella Reggia
Indi si tragga alla regina in faccia
Del suo labbro mendace
Ad arrossir, s' è d' arrossir capace. (parte)
- Min.* Io vinto—io fra catene!
Oh Ciel! da tanti affanni
Son confuso ed oppresso,
Che ravvisar non so quasi me stesso.
Fra stupido, e confuso
Palpita il cor nel petto:
Odio, livor, dispetto
Mi porta a delirar.
Ma dov' è 'l mio coraggio,
Dov' è quel cor sì fiero:
Son prigioniero è vero,
Ma vi farò tremar.
(parte con Asp. in mezzo alle guardie.)

S C E N A IV.

Rodoaldo solo.

Allorchè l' innocenza
Si crede più sicura,
Un tradimento il suo candore oscura.

fought the Queen's blood is now well known to you ; if you wish to shew your loyalty, you must try to avenge her of her lurking foes—let then Agilulphus perish.

ROD Who dares utter such seditious words ? I am bound to defend that Prince.

MIN Will you then defend a Traitor.

ROD Villain, you are the Traitor.

MIN Shall I bear such outrage ! my faithful friends to arms.

ROD My brave companions to arms.

AGI Forbear— *(They fight till AGI. arrives)*

ASP (What will now be the event !)

MIN Hell, and furies !

ROD 'Tis for your sake, My Lord, I unsheathed the sword. AGI. What do I hear ?

MIN The Queen's life is in danger, and I will protect her, or perish in the attempt.

AGI Take this audacious villain, try the edge of my steel.

MIN O unfortunate moment ! I am deserted by all.

AGI Yield up that sword.

MIN Fate is against me.

[They fight again. Agilulphus with his guards join Rod. and falls on Minulphus and his followers, who after a short skirmish are dispersed. Agi. disarms Min. and Rod. Asp. and Min. is put in chains.]

AGI Let the Traitor be loaded with irons ; you shall then take him before the Queen to blush for his atrocious calumny if the cheeks of so hardened a villain are susceptible of blushes. *(exit)*

MIN Am I then conquered, and a captive ? madness ! confusion ! I have almost forgot myself.

Shame, unpitying shame has invaded my heart, and the scorpions of despair are feasting on it. I wonder how my reason holds—but where is my wonted courage ? tho' fortune has humbled my arm, yet still my soul fixed high, and of herself alone dependent is free, I shall rise superior to my foes, and the bolts of my fury shall be doubled on them.

[exit with Asp. escorted by the guards]

S C E N E IV.

Rodwald alone.

Though a heart untainted is the strongest breast-plate against the snares of our foes, yet the darts of insidious

malice are too often successful, and is not always safe to rely on innocence alone.

That pilot is too rash and uncautious,
who apprehends no danger because
the waves are peaceful, and the face
of Neptune smiles awhile, often when
the skies are most clear, a sudden
tempest rises—

Darkness and raging winds their terrors join,
And storms of rain, with storms of fire combine: (exit

S C E N E V.

Agilulphus and Theodolinda, *then* Minulphus in
fetters with guards.

THEO No more, ungrateful man—the perfidy of
thy soul stands unmatched on earth.

AGI Permit me at least to speak, and then judge—
th calumny will soon be unmasked, and you shall no
longer wrong the innocent—but lo! the traitor is coming.

THEO When shall my heart be free from these
dreadful perplexities. AGI. Draw near. (to Min.

MIN What's your intent?

AGI You well remember the heavy charge you
brought against me—now have you the front to insist
before the Queen on your execrable imposition, or do
you take shame of it as you ought.

MIN (My boldness forsakes me.) AGI. Speak—

THEO Answer him—

AGI Perfidious wretch! confusion rises in thy face
and interrupts the villainy of thy tongue.

MIN Yet O Queen I could say—

THEO Villain, I can no longer listen to thee; in the
distracted of thy looks too plain I read thy treacherous
deed—dear Husband forgive, and let the excess of my
love atone for the error of my groundless suspicion.

MIN (All Hell is within me.)

AGI Loveliest of all women, it shall be the constant
care of my life to emulate the refinement of thy amorous
transports. (MIN. Nature can bear no more)

AGI And thou perfidious wretch—

THEO Monster!

AGI Swift destruction shall fall on thy coward head

MIN Thou art too conscious that these fetters pro-
tect thy insolence. THEO. 'Tis not to be born—
Peace villain, peace, dost thou presume to scare us with
threatenings. MIN. Proud Woman, I fear thee not.

Nel suo cor non ha consiglio,
 Non è provido il Nocchiero,
 Che non teme alcun periglio,
 Perchè placido stà il Mar.
 Benchè veda il Ciel sereno,
 Già si desta la tempesta,
 E sul capo in un baleno
 Sente il fulmine scoppiar.

(parte

S C E N A V.

Agilulfo e Teodolinda, poi Minolfi incatenato con guardie.

- Teo.* Ah taci, ingrato un' alma
 Mendace qual la tua, giammai non vidi.
- Agil.* Lascia almen ch' io favelli, e poi decidi:
 Fra momenti o Regina
 Cesseran le contese,
 E 'l tradimento e 'l traditor palese
 A te sarà.—L'empio rival già viene.
- Teo.* E quando finiran sì acerbe pene!
- Agil.* (*a Min.*) Accostati. *Min.* Che vuoi?
Agil. Le gravi accuse
 Rammenti ancor, onde tu reo mi festi?
 Le affermi alla Regina o le detesti?
- Min.* (Mi abbandona l'ardir.) *Agil.* Parla. *Teo.*
 Rispondi:
Agil. Perfido ti confondi.
Min. Eppur Regina—— *Teo.* Ah taci,
 In que' confusi accenti,
 Nel tuo rossor io leggo i tradimenti
 Del tuo feroce cor—Sposo perdona
 L'error de' dubbj miei: ne sia l'emenda
 La più costante gara, onde desio
 Superarti in amor. *Min.* (Che inferno è 'l mio!)
- Agil.* Adorata Consorte,
 In sì dolce contesa,
 D'essere il vincitore
 Sarà mia cura ognor. *Min.* (Mi scoppia il core!)
- Agil.* E tu perfido. *Teo.* Indegno——
- Agil.* Vittima diverrai del nostro sdegno.
- Min.* Non mi avvilisce ancor questa catena.
- Teo.* Attendi al tuo delitto egual la pena.
 Frena audace il labbro altero,
 Cessa alfin di minacciar.
- Min.* No, superba, io non pavento——

Agil. Traditor, quel cor sì fiero
Dovrà tosto vacillar.

Min. Và, non teme il tuo rigore:

Agil. } ² Quell' ardir, quel van furore

Teo. } ² Più non posso sopportar.

Min. Agitar mi sento il core
Dallo sdegno, e dal dolor.

Teo. Empio! *Min.* Ingrata! *Agil.* Infido!

Teo. Indegno!

a 2 Quando mai la bella calma
Viene l' alma a consolar.

Min. Ah dal barbaro tormento
Io mi sento lacerar.

a 3 Ah l' orror della tempesta,
Che crudel minaccia intorno
I miei giorni, oh Dio! funesta,
Son costretto a palpitar.

(partono)

S C E N A VI.

Atrio. Rodoaldo ed Ermellinda,

Rod. Principessa tu sai,
Che fido ognor t' amai:
Pensare ad Agilulfo or più non puoi;
Onde alfin d' ottener io mi lusingo
Il conforto dovuto
Al mio costante ardore:

Erm. Di rispetto sei degno. *Rod.* E non d' amore?
Quando sperar potrò che men severa?

Erm. Di più non ti so dir, amami e spera.

Ridente speme
Vola nell' alma,
Rendi la calma
A questo cor.

L' ira del fato
Temono i rei;
Io degli Dei
Sento il furor.

(parte)

S C E N A VII.

Agilulfo pensoso, e Rodoaldo, indi Teodolinda.

Rod. Prence che miro! O ciel! perchè mai sei
Così pensoso e mesto?

AGI Insolent traitor—better for thee to tempt the rage of all the fiends of hell than utter another blasphemy against the divinity of my heart.

MIN I am not yet conquered, and still I hope to view thee fallen and groveling at my feet.

AGI THEO. 2 His boundless arrogance fuels the inward flame of my revenge.

MIN The tortures of my gnawing conscience distract my soul. THEO Impious wretch!

MIN Faithless woman! AGI. Traitor.

THEO Monster!

2 When shall this scene of affliction end?

MIN That I grieve, that's true, but 'tis a grief of fury.

3 Here I stand like a shipwrecked wretch, cold, trembling, pale, spent, helpless, hopeless, mad, cast on a shore as cruel as the waves. *(exunt)*

S C E N E VI.

Porticoes.

Rodwald and Hermellinda.

ROD Madam, you well know how much I suffered for your sake—I ever loved you with such transcendent passion, I soar'd quite of reason's view. now, that you can no longer think of Agilulphus, I boldly venture to claim the reward due to the height of my constant affections.

HER I can esteem you.

ROD Rather pity me, for compassion is the forerunner of love.

HER I cannot yet explain myself, I shall only say that constancy is a virtue, that always excited my admiration.

Come smiling hope, come sweet flatterer, whose delusive touch sheds on afflicted minds the balm of comfort, my heart is free from guilt, and therefore the anger of heaven cannot fall upon me. *[exit]*

S C E N E VII.

Agilulphus *sorrowful*, and Rodwald, *then* Theodolinda.

ROD My Prince what do I see? what means the pensive care, which thy looks betray?

D

AGI The horrid plot has stabbed the peace of my soul for ever.

ROD Your innocence is too evident, though some pretend—

AGI Enough, I understand thy meaning: retire, anon you shall receive my orders. [Rod. exit]

THEO Delicious partner of my life, where e'er you go, where e'er your steps you move, thither I'm hurried on the wings of love.

AGI O fairest of thy sex, suspend these raptures, thou dost not yet know—

THEO Are then my affections indifferent to you?

AGI O Heavens! I am not yet worthy of them.

THEO What canst thou mean?

AGI Malice has laid the stain of suspicion on my fidelity, and my honour obliges me to blot it out.

THEO What dost thou mean to do?

AGI My accuser shall be set at liberty, and in a single combat he shall try his valour with me. The judgment of heaven is the best refuge my innocence can find.

THEO What do I hear! what need to risk thy precious life—O my love, canst thou thus torture my heart.

AGI By heavens, my love, thou dost distract my soul: there's not a tear that falls from those dear eyes, but makes my heart weep blood—if you think me innocent, why shouldest thou grieve? the gracious powers above are just, and always fight on the side of innocence. The traitor shall fall at my feet, and I shall triumph in his perdition. Fear not my charmer, and weep no more. [weeps]

How fair art thou, my Queen, thy charms how bright!
For pleasure form'd, and finish'd for delight!
For ever burnt, and burning with desire
My passion glows with unconsuming fire—

Grieve not my love—stop stop those
tears, for I feel them chill me to the
very heart. A scene of glory and
happiness shall soon succeed. (exit)

S C E N E VIII.

Theodolinda alone.

Alas! my love leaves me, and in the bloody contest may fall into the snares of death—who will speak of comfort

- Agil.* Un evento per me così funesto
Fu 'l tradimento reo, che dalla mente
Scancellar non lo so.—*Rod.* Chiara e palese
E' l'innocenza tua, sebben da molti—
- Agil.* Basta—dicesti assai:
Vanne, fra poco il mio voler saprai. (*Rod. parte*)
- Teo.* Idolo del mio cor, Sposo adorato—
Vivere un solo istante
Non può lungi da te quest' alma amante.
- Agil.* Questi trasporti o cara
Sospendi, ancor non sai. *Teo.* Forse non sono
Grati al tuo cor? *Agil.* Oh Dio!
De' dolci affetti tuoi
Io non son degno ancor. *Teo.* Che dir mai vuoi?
- Agil.* Bench' innocente io sia,
Un sospetto e' un delitto all' alma mia
E questa macchia cancellar io voglio.
- Teo.* Che mai pensi di far? *Agil.* Senza catena,
Ed armato d' acciar vo' che all' arena
Venga l' empio rival, ch' ivi l' accuse
Provi col suo valor; Guidice il cielo
Così sarà dell' innocenza mia,
- Teo.* Che ascolto! e a qual cimento
Esporre (•) oh Dio! ti vuoi? Sposo adorato:
Mi abba ndoni così? (*piange*)
- Agil.* Tergi 'l bel ciglio,
Cara non paventar del mio periglio:
Se innocente mi credi:
Non sono ingiusti i Numi,
Il traditor cadrà, del mio trionfo
Risuonerà fra poco il nobil vanto,
Rasserenati o cara, e frenà il pianto
Ah se t' amo, e se t' adoro
Lo sa il core, e Amor lo sa;
Io non bramo o mio tesoro
Che la tua felicità.
Tu sospiri! oh Dio! che pena!
Calma il duolo, e ti serena,
Te 'l domando per pietà.
Ogni affanno in pochi istanti
In piacer si cangerà. (*parte*)

S C E N A VIII.

Teodolinda *sola.*

Oh Dio! parte il mio ben, a un fier periglio
Corre ad espor la vita, ed io potrei

Tranquilla rimaner——Cielo pietoso!
 Conserva l' idol mio, tu che proteggi
 L' innocenza, l' onor, tu lo difendi
 Nel conflitto crudele, e a me lo rendi.
 Oh Dio! Da quanti inquieti
 Tristi presentimenti
 Agitato è 'l mio cor——Oh sventurata!
 Di me che mai sarà? Pace, riposo
 Addio, per sempre addio——Mesti sospiri
 Miei compagni sarete, e per mia pena
 Sol mi vedrò da canto
 Disperate dolor, perpetuo pianto.
 Son tante le pene
 Che prova il mio core,
 Che un' ombra di Bene
 Non posso sperar.
 Se perdo il Consorte,
 Non bramo la vita:
 Ah solo la morte
 Mi può consolar.

[parte

S C E N A IX.

*Gran piazza ove segue Duello tra Minolfi e Agilulfo.
 Minolfi, indi Agilulfo, soldati, e moltitudine di popolo.*

Min. Nel mio delitto atroce
 Poichè sperar aita
 A me non giova dal favor superno,
 Assistetemi voi furic d' Averno.

Agil. Difenditi fellow. *Min.* Barbare stelle!

*[entra Agilulfo, e al suono di una marcia segue
 il combattimento, nel quale Minolfi resta estinto. Dopo
 finito il combattimento Agilulfo. ritorna]*

S C E N A X.

Agilulfo, Teodolinda, Ermellinda, Rodoaldo ed Asprando.

Agil. Cadde l' alma rebelle——
 Cara mia speme ho vinto,
 E a terra giace il traditor estinto:
 Nella vittoria mia
 L' agitato tuo cor trovi la pace;
 A voi popoli e schiere,
 Cui sedusse l' error, nel sangue sparso
 Dalla mia man la verità risplenda,
 E chi son io così da voi si apprenda.

Teo. Alla felice meta alfin son giunta
 Di tutt i voti miei, d' ogni desio,
 Quando salvo così regnar ti vedo
 De' sudditi nel cor, come nel mio.

to me—ah ! it is only your justice, eternal powers, that can heal the distraction of my mind—support the arm of innocence, and crush the guilty—ah me ! a crowd of anxious thoughts rise a tempest in my soul—should Agilulphus fall ! a deadly fear reigns over all my vitals.

All the agonies of apprehension assail my mind at once, and there's but a glimpse of hope to resist them. I mourn in absence, love's eternal night—fly swift, ye hours, you measure time for me in vain, till you bring back my beloved consort. *(exit)*

S C E N E IX.

A large square, where a duel is fought between Minulphus and Agilulphus—Minulphus, then Agilulphus, soldiers, and people.

MIN A wretch like me loaded hard with guilt cannot hope for aid from injured heaven ; let then the fiends of hell assist my sword, and improve my treacherous mischief.

AGI Villain defend thyself—

(Agi. comes, and a duel ensues, when Min. falls)

MIN Ye cruel stars !

S C E N E X.

Agilulphus, Theodolinda, Hermellinda, and Asprandus.

AGI My lovely Queen —the traitor is no more —'tis heaven struck the fatal blow ; to the celestial vengeance I owe my victory. His death gives life to my innocence ; brave soldiers, my good people you are now convinced of infamy of the accuser—

THEO The Gods by dreadful mien bestow success,
And in their just revenge they often bless—
For now I am supremely blest.

Great God of Love
 Propitious prove ;
 Thy divine influence impart,
 Promote the wishes of my heart ;
 Since 'tis thy genius that inspires,
 Thou shalt protect thyself alone,
 For my desires
 Are thy own.

SCENE THE LAST.

Asp Illustrious Hero forgive me, for I must confess
 that I likewise endeavoured— (kneels)

AGI Say no more, in this auspicious day all past
 errors shall be sunk in oblivion.

ROD It is a true heroic task to conquer and forgive.

THEO Hermellinda, now Rodwald asks thy hand.
 what does thy heart say ? HER. I submit to my fate.

AGI Then our joy shall be general, for the meanest
 subject, if faithful to his duty shall ever find in me a fa-
 ther—mark my conduct—Heaven's true vicegerent, I
 ever shall reject all power of doing ill, and pant but for
 power of doing good—I shall court no fame but from
 my people's happiness.

CHORUS.

The noble Virtues which adorn the diadem
 secure our happiness—
 Prosperity and peace the storm succeed,
 Joy is in every face without a cloud.

THE END.



Nume Amore,
 Che 'l miò core
 Accendesti
 Del tuo ardor.
 Tu mi assisti
 E mi proteggi
 Col possente
 Tuo favor.

SCENA ULTIMA.

- Asp.* Illustra Eroe perdona *(s' inginocchia)*
 Anch' io tentai. *Agil.* Non più tutti in oblio
 Pongo i delitti tuoi.
- Rod.* Vincere e perdonar sanno gli Eroi.
Tao. Ermellinda la destra
 Rodoaldo ti chiede, e tu che dici ?
- Erm.* Non m' oppongo al destin. *Agil.* Tutti felici
 Così sarem, e voi sudditi amati
 Della felicità nostra
 Partecipi sarete,
 E giustizia e clemenza
 Mie Compagne sul Trono ognor vedrete,
 Se voi figli mi siete,
 Il mio paterno affetto
 Arriverà all' eccesso,
 Regnerò più per voi che per me stesso.

C O R O.

La Virtù che splende in Trono
 Lieto rende il nostro fato:
 O momento fortunato!
 Per cui giubila ogni cor.

IL FINE.

[12]

1/2 cup

1992

100

2007 11 24

1000

1994

2 3 4 5 6 7 8 9 10 11 12

Each is the only one of its kind in the world.

[illegible]

1911

1. The first group of people who are not allowed to enter the country are those who are not citizens of the United States.

1

[illegible]

1875

BRITISH



[Faint, illegible handwritten notes]

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